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bouquets exquisitely finished. Similar bouquets appear in the decoration of the window itself, glass and wood blending together most harmoniously. A mosaic of glass sustained by wrought-iron framework forms the main portion of the window, and produces the richest effect. On this mosaic are ranged ten "cives de Venise"—Venice onions—of glass, on which are painted the different ages of man. The centre is occupied by a large double escutcheon of rich armorial bearings, with the motto "Patientia et voluntas." Below these escutcheons are two grotesque heads symbolic of ancient and modern painting. It is worthy of note that every known kind of painting on glass appears in this interesting window, which might be called the nineteenth century style.

The elaborate window executed by M. Hirsch represents the history of painting in France, the five divisions illustrating respectively genre, miniature, historic, mural, and glass painting. The design is well worth study.

These are a few of the notable works of living French decorative artists. In our next number we hope to give some idea of what is being done in this country in the production of colored window-glass, together with some hints for its employment in home decoration.

STAMPED-LEATHER WALL PAPERS.

THE revival of interest in decorative art has resulted in bringing to light many beautiful and suggestive examples of mediæval decoration which would have otherwise remained unheeded. Students of art have rescued half-obliterated arabesques, broken portals, and decaying capitals from neglected churches; convents and monasteries have been ransacked for old missals, and even the Vatican Virgil, the Homer of the Ambrosian Library, and Charlemagne's Scriptures have been made to serve new purposes in the world of industry, which has been drawn perceptibly nearer to the world of art. One of the most prominent results of this stimulus has been in the copying for modern use of old Flemish and Cordovan stamped leathers. These have served indirectly several purposes besides that of affording decorative designs. The chief of these is in suggesting a substitute for the leather itself. The difficulty with leather has always been its tendency to expand and contract, which constantly interfered with the unity of the design. That which has largely taken its place is a paper, partly composed of parchment, which it chiefly resembles in its qualities. It is thick, of firm body, tough, and yet flexible. Its treatment is similar to that of the leather, with the exception that it is finished off the wall, whereas the leather was first hung before being treated by hand. The paper is bronzed and then lacquered, which secures the effect of oxidation. The design is given by an impression which throws

it in relief, and the color is afterward applied by hand.

Both France and England have made great advances in the manufacture of papers in imitation of stamped leather. These leave but little to wish for, and they are taking the place of the stamped leather more and more every year. Their artistic treatment in the two countries is altogether different. In France the artists either copy fine specimens of the leathers, which are found in the Cluny and other museums, or get their inspiration from these old designs. They have reproduced many of the patterns of the French and Italian Renais-

example, is a Renaissance decoration designed by the late Viollet-le-Duc. It consists of a gold ground covered with floriated scrolls, terminating in dragons and other apocryphal beasts. The color is lively and warm, and the design in itself is agreeable and full of interest. But, judged by the part a wall hanging is to take in interior decoration, the ornament is too boldly asserted, and its repetition is so evident that it soon becomes wearisome, losing that grace of expectancy which nowhere holds more charm than on the walls which inclose us every day. Furthermore, the design is so widely distributed that it becomes broken and lost

when pictures and other objects are brought against it. This objection the English papers secure themselves against. Here is also an English decoration inspired by the Renaissance. It is made up of scrolls, peacocks; and cupids, with marks in gold on a green metal background. The design is not only very elegant, but is well balanced over the surface, changing from form to form without permitting the entire idea to be grasped at a glance.

The designs which are especially identified with modern English decoration are even more worthy. One of these, a rose decoration by Kate Falkner, meets this point admirably. It is a naturalistic treatment of half-opened roses with vines and foliage, which continually fall into scroll-like curves, whose succeeding movement is apparently never anticipated. The surface is thoroughly broken up and balanced with the branching flowers and foliage, and these are in effect as graceful and natural as if following their own sweet and aspiring ways. Another of Miss Falkner's more recent designs is a peony, whose drawing shows a Japanese influence. It is placed against a mottled gold ground, whose spots are burnished, and in relief against dead gold. The flowers are large, and the whole design is much bolder than that of the rose, but so admirably is it distributed that it loses none of its virtues as a background. A design after the Japanese by Dr. Dresser introduces butterflies with pomegranates and other fruits, together with foliage. This is also finely treated,



WINDOW PAINTED BY HIRSCH. "HISTORY OF PAINTING IN FRANCE."

sance with great elegance, and have based on them new and interesting designs. The English, on the contrary, have been much more independent and original in their decorative work. On these papers the pre-Raphaelites and the apostles of South Kensington have left their indisputable marks, as they have done in other directions. What is especially worthy of recognition is that the English artists always keep in mind the subordination of the decoration to more important ends.

It is interesting to compare in this respect the best English and French work among the various specimens to be found at C. H. George's, in Broadway. Here, for

and keeps up in the variety of forms that element of unexpectedness which the rose gives in its changing curves. Simply as a background must be mentioned a purely Japanese design in gold, in which butterflies and chrysanthemums are brought together without any intervention in a system of curves which cover the entire surface. Here the education of the eye is carried on with great subtlety, the design only appearing after some observation.

Another design, which has been used with fine effect in the reading-room of the new Union League club-house, is the sunflower. This appears in gold on a bronze surface, and on a deep red ground in basket

lines, the latter being the one chosen for the club-house. The design consists of large conventionalized flowers, varied by smaller flowers with their foliage, a decoration both bold and interesting. The frieze is designed with the smaller flowers and foliage, and is tinted. Of the color of these papers nothing has been said; but in this respect, as in the design, the English papers differ from the French. The colors used by the English are far less "voyant," but their harmonies are richer if less obtrusive. These are, for the most part, in tints of red and green, and occasionally blue, with gold for yellow. But, as every one knows, these limits inclose a boundless variety. The coloring is applied by hand on the bronzed and lacquered surface, and being transparent the metallic gleam of the ground contributes to their richness. The chief advantage of the hand treatment is the inevitable difference between the effects obtained in the same repeated parts of the design—a difference which still further adds to the agreeable diversity of the whole. The same spray is repeated over and over, varying in color and shading in each instance. These papers are in lengths of eight yards each, and, besides serving as wall-hangings for dining-rooms, libraries, and halls, can be adapted for folding screens, while to the gold grounds, with no other decorations in color, can be added such hand painting in both oil and water colors as taste and fancy may dictate.

MARY GAY HUMPHREYS.

A CLUB DINING-ROOM.

ONE of the most attractive of the minor rooms of the new Union League Club-House is illustrated in our frontispiece. It is what is known as the alcove dining-room on the third floor, and is specially designed for the convenience of private parties. It has none of the luxury of color and decoration which belongs to the dining-hall proper, but has some agreeable features quite its own. The room was papered by Marcotte with a paper whose copper-colored ground has been treated with a large open design of highly conventionalized roses, chrysanthemums, and birds, in imitation of old Cordova leather. The ceiling was done by Frank Hill Smith, and is distinguished by a border of pomegranates of stamped paper, which has been colored by the brush. The room opens into an alcove, containing a wide fireplace with a handsome mantel of cherry, which is the wood generally used throughout the building. This mantel has been stained after being subjected to a process which gives it a still finer grain. The brass fixtures of this room are among the things reserved from the old club-house, and give it a familiar aspect, not unwelcome amid all this newness. The old-fashioned settees which are carried along each side of the alcove, are highly suggestive of after-dinner ease and unconventionality. The backs of these are cherry, stained a dark rich green, and between the copper paper and the antique red velvet of the cushions, they make a third in an agreeable band of colors. The ceiling of the alcove is a gold oblong, broken up in small designs and surrounded with the pomegranate border.

The windows are in graded tones of blue with here and there bits of opalescent glass, and were done by Mr. Tiffany with reference to the outer hall. The draperies, designed by Mrs. Wheeler, are of the new tapestry material, the ground of which is dark green traversed by a cord of blue silk, giving a rich blue-green tone. These are very simple, having only a design in bronze leather carried across the top, forming a border.

THE Duke of Portland recently acquired by legacy a little table upon which he paid probate duty at a valuation of 10,000 guineas. The table is 2 feet wide, 2 feet 9 inches high, and 18 inches deep; the top, frieze, and back are overlaid with old Sèvres plaques, and the mounts are very highly chased and gilt.

THE SAN FRANCISCO DECORATIVE ART SOCIETY.

SAN FRANCISCO, April 2, 1881.

SAN FRANCISCO has taken a step in advance. She has a Society of Decorative Art, and under its auspices is to have a Loan Exhibition after Easter.

The Society of Decorative Art of California was formed early in the year, but found it inadvisable to open rooms immediately, and thought it best to follow the example of similar organizations in other cities, and

The very fact of the possibility of a Society of Decorative Art is an encouragement to those interested in art in San Francisco; it is a sign of life in a direction where it was feared there was not sufficient vitality to keep up an art school already established. Mr. Virgil Williams, the director of the School of Design, is one of the advisory council of the younger society, and has publicly and most cordially expressed his sympathy with the new movement. "Anything," he says, "that arouses interest in art matters, decorative or otherwise, will reflect favorably on our school; we cannot be rivals, we must be friends."

A special feature of the Art Loan Exhibition will be the Society of Decorative Art exhibit; from all other departments local and amateur art will be excluded, but here will be found specimens of decorative work of various kinds, which the committee on admission may consider "worthy of exhibition." Samples of work have been ordered from New York and Cincinnati, and an earnest effort will be made to show the community the character of work which it aims to encourage and give instruction in. The society has entered into correspondence with London and New York in regard to securing the services of a trained superintendent, and will aim to fix a standard of good work in all departments of decorative and industrial art. Although its organizers have high hopes of its future usefulness, they will begin on a modest scale, suitable to the tentative character of their enterprise. San Francisco has never responded freely to any art movement; it has allowed the School of Design to languish for want of a few thousands a year; and there are not lacking those who foretell a similar fate for the Society of Decorative Art; but it deserves well, and it would be a serious discredit to this community to allow it to fail.

YERBA BUENA.

TWO USEFUL NOVELTIES.

THERE are two novelties in materials for room decoration which we commend to the attention of persons with artistic tastes and not over-plethoric purses. The first is the dark red Indian matting lately imported by Messrs. W. & J. Sloane; the second is the Mozambique grass cloth for curtains and other hangings just received by Mr. John Chadwick.

The matting—which costs eighty cents a yard—is excellent as a "carpet filling." In furnishing our own rooms—the floors being too rough to be waxed or even painted—we considered in turn the claims of linoleum, lignum, and oil-cloth for the margin near the skirting, and found them quite unsuitable. The unsatisfactory color of the Chinese mattings we saw made them all unavailable. At this juncture we stumbled across samples of the red Indian matting at Sloane's, and found the goods to be just what we needed—something neat and inexpensive to use in conjunction with a rug-shaped carpet which covered nearly the entire floor. The matting is not painted red but is dyed all the way through; hence its color is likely to be permanent.

The grass cloth from Mozambique at Chadwick's was a no less pleasing discovery. It is excellent in color, and, while extremely simple, artistic in design. The cloth comes in large pieces, the edging ready unravelled and knotted for fringe. The price is five dollars a piece, and from two to three pieces are required for a curtain or portière, according to the height of the room. It is not necessary to line the curtains; the goods hang naturally in full rich folds, and are easily washed. For use in country houses they are specially to be commended.



WINDOW PAINTED BY MARÉCHAL. "ST. SEBASTIAN."

inaugurate its work by an exhibition that would not only attract public attention to its existence, but also arouse an interest in art, and give every one an opportunity to see good models of all kinds of art production, both "high" and industrial. The collection and arrangement of articles for the exhibition are in the hands of appropriate committees; persons who possess works of art and objects of vertu have been generally very generous in offering them to the society; the rooms of the Art Association have been placed at its disposal free, and everything promises an exhibition which will be, in the very best sense of the word, educational in its influence.

TAPESTRIES after historical originals, or famous paintings, like some of Teniers', are being made in France with much success. Mr. John Chadwick has brought with him from Europe some interesting examples of these goods.

COMPRESSED mother-of-pearl is a recent invention. It is made of pulverized shell, solidified with gelatine. It will serve for inlaying or mounting in cabinet-work and other industries, and the manufacture of fans and buttons. It can be figured, stamped, moulded by pressure, poured out in the liquid state, and, in fact, takes every kind of form desired. It can be dyed any color, and polished and varnished by the processes used for tortoise shell, mother-of-pearl, and analogous substances.